medicine from the ground by means of a stick; then placed at the forehead, point forwards, held for a second at each armpit, and finally rubbed over in the hands again. The cup was similarly manipulated, especially the edge, and rubbed in the hands, as were the horns on the *ebe* spoon. All this was done with great precision and evidently in definite order, each article being laid on the ground in turn, and the string of matting rolled up. Four pieces of root of a size that would lie over the mouth of the gourd cup overlapping the edges about an inch were then selected from among others and set ready on the ground. The nettle was treated with medicine from the same gourd. The horn was placed in the gourd by the operator, point upwards and lying towards himself, as he held the gourd by its body in the palm of his left hand, the handle towards him. Shaking the nettle in the right hand, he ceremonially muttered to the *shinanga* " to tell him truly," " to answer his questions," and so on. By slight movements of his left arm which were well disguised but quite easily perceptible to the watcher, he could make the horn assume the erect position in the gourd and then fall backwards or forwards or to either side. The first position indicates " all is well," " nothing need be done"; the second means "there is trouble," "some one is talking at the village," " there is a case to be settled." These answer questions put to it by the owner who is being consulted about some case of illness, etc.

Another method of divining is with the horn in position as before mentioned and the *four pieces of stick set across the mouth of the gourd* crushing one another, the ends projecting at the sides. The operator is able to make the horn appear to have *all* the sticks without moving the gourd, or he can make any number of the sticks tumble into the gourd, and repeat the performance. If they fall *off*, it means a good day to go on a journey; if they fall *in*, the journey should be postponed.

The *shinanga ebe* spoon is held similarly in the left hand by the middle so that two wings are formed, each with the weight of a horn at the end. The same *ebe* horn is able by almost imperceptible movements to make the two wings open and fall away from each other or swing together, and together partly roll up. When they fall apart wide open, it is an indication that all will be well; when they close, death may be expected. The gourd and horn and this *shinanga ebe* spoon form a pair which are called female and male.

Chiyanda cha mbinga: *mbinga* is a word relating to events in regard to journeys. Thom Chisunga told me that he remembers as a boy, when his father was going on a journey, he would take some pieces of root, moisten them in his mouth, and stick them on the wall of the hut. These pieces of root were daily watched by Thom's mother, as unaided they gradually took up a position lower and lower on the wall until they reached the ground. Then she knew that her husband had safely reached his destination.

Omens may be told in yet another way, *chinanga cha kwandula* (to-wander, to speak). *Mkombo* is put in an empty house and the medicine man and his clients sit outside. The medicine man is asked some question which he puts to the *mkombo* which then answers like an oracle. I have never seen this done but my native informants tell me the voice that

3:Stanner D-5 (ca. 1912) 1922 FT? Yao FT?

787 498 speaks is invariably used in character and Chinyanja is the language always used. It is doubtless a case of what we should call ventriloquism. The custom is evidently of Mang'anja origin but in great favor with the Yao.

787 695 Divination also plays an important part in tracing thieves or stolen property or in picking out from a number of people anyone guilty of some crime. Several modes of procedure may be adopted. The *chisenga* called *nchembo* may be used as the *chisenga cha chijuta* (*chijuta*, a kind of basket). Medicine in the form of certain *zitete* is placed on the ground and covered by the inverted basket on which is placed the *nchembo*. Each person in turn is requested to lift the basket and the guilty one is at once revealed by his inability to budge the basket off the ground. This method may even be used to reveal a case guilty of incest.

787 Other methods of divination include a kind of trial by ordeal somewhat similar to a boiling water ordeal. *Kusambula* (from *ku-sambula*, to tramp round, referring to the peregrinations made in search of what is lost, or *kusimbwala*, the Chinyanja word from *ku-bwala*, to follow on the footsteps of) is the name of the witch-doctor who searches for stolen property or traces the thief. The same man may be called *nchesambula* in Chinyanja (from *ku-sambula*, to reveal) when he uses his instrument to detect in a crowd the person guilty of some crime. The *kusambula* uses the horn of a kudu stuffed with appropriate medicine, the actual mixture and methods adopted varying somewhat with different practitioners. The practice I believe to be a Mang'anja one and I think most of the operators were Anyanja men and not Yao, though the Yao, as with other customs, adopted the system fully. In my district, the *kusambula* was usually armed with a rattle; when the horn indicated the guilty individual, he intimated the fact to the assembled crowd by throwing flour over him.

When a search is to be made for stolen property, the horn is put into the hands of four men, alternate men pressing down and pulling up on the long horn, while the medicine man stands by, operating his rattle and exhorting the horn to do its work of revelation. I know a man who has on several occasions assisted in holding the horn; he said it simply seemed to drag him on in a series of jerky movements, sometimes going very fast, at other times moving slowly, dragging the holders " along the footsteps of the thief with the stolen goods " in and out of the house, through the bush, and across streams, until suddenly the horn dropped from their hands to the ground, where on digging, the stolen goods were found buried. (Cf. table turning, planchette, etc.)

[114] A good description of *kusambula* under the headings *nchesambula* and *nsimbwala* is given by Corbett,[1] who describes the Mang'anja operators. In this same article, he makes the mistake of describing as *nchimbila*, the *fumbwala*. As I have stated above, the *fumbwala* is an order of medicine men who trap the man who is an *nsumi* while in the *nsumi* state, but the *nchimbila* points him out while he appears as an ordinary man of the village.

[1] E. W. Corbett, 'Native customs in Nyasa,' (Man, London, 1913, vol. 13, p. 33-40).